



*Julie  
Wilson*

SINGS THE  
HAROLD  
ARLEN  
SONGBOOK

WITH  
WILLIAM ROY

# JULIE WILSON

## THE HAROLD ARLEN SONGBOOK

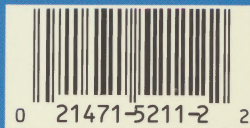
- 1 **BLUES IN THE NIGHT**
- 2 Medley: **FUN TO BE FOOLED, THIS TIME THE DREAMS ON ME**
- 3 Medley: **BUDS WON'T BUD, YOU'RE A BUILDER UPPER, BETWEEN THE DEVIL AND THE DEEP BLUE SEA, AS LONG AS I LIVE**
- 4 **LAST NIGHT WHEN WE WERE YOUNG**
- 5 Medley: **ONE FOR MY BABY, THE MAN THAT GOT AWAY**
- 6 **LYDIA THE TATOOD LADY**
- 7 Medley: **OUT OF THIS WORLD, THAT OLD BLACK MAGIC**
- 8 **I'VE GOT THE WORLD ON A STRING**
- 9 Medley: **MOANIN' IN THE MORNIN', DOWN WITH LOVE**
- 10 **A SLEEPIN' BEE**
- 11 **IT'S ONLY A PAPER MOON**
- 12 **PUSH DE BUTTON**
- 13 Medley: **I'VE GOT A RIGHT TO SING THE BLUES, STORMY WEATHER, WHEN THE SUN COMES OUT**
- 14 **STAY OUT OF MY DREAMS**
- 15 Medley: **HORRAY FOR LOVE, AC-CENT-TCHU-ATE THE POSITIVE**
- 16 Medley: **ANYPLACE I HANG MY HAT IS HOME, COME RAIN OR COME SHINE, I HAD MYSELF A TRUE LOVE**

Album Produced by Hugh Fordin  
Arrangements and Accompaniment  
by William Roy

Front cover photograph by Roy Blakey  
Recorded at Giant Sound, New York  
August 25, October 12, 1989  
Cynthia Daniels, Engineer  
Edited on Sound Tools Macintosh,  
Unique Recordings, New York  
September 5, 1990

MANUFACTURED AND MARKETED BY  
DRG RECORDS INCORPORATED  
130 WEST 57TH STREET, NEW YORK  
© 1990 DRG RECORDS INCORPORATED  
MADE IN CANADA

ADD





Album Produced by Hugh Fordin  
Arrangements and Accompaniment by William Roy

Front cover photograph by Roy Blakey  
Recorded at Giant Sound, New York  
August 25, October 12, 1989  
Cynthia Daniels, Engineer  
Edited on Sound Tools MacIntosh, Unique Recordings, New York  
September 5, 1990

As I start jotting down some sentences relative to completing liner notes that tie Julie Wilson to Harold Arlen songs, I'm reminded of a powerful quote written by Alec Wilder, the composer-musicologist. In his book *American Popular Song (The Great Innovators 1900-1950)*, he said the following: "I have had quite a few red-faced arguments concerning the relative merits of the songs of Arlen and Gershwin, and have always, or almost always, been jeered at for preferring Arlen's."

It is a startling statement. I refuse to join either camp. All I would add from a personal evaluation is that since George preceded Harold by close to ten years, it is very conceivable the emigrant from Buffalo was influenced by the energetic pianist from Brooklyn. I do know they were good friends in the early 30's and from everything I've heard from Harold Arlen, it was a real mutual admiration society.

Julie Wilson seems so right (right as the rain, as the song goes) to sing the Harold Arlen Songbook. Julie is a confessed admirer of the great Billie Holiday. The flower on the left side of her hair, the severe close to the scalp coiffure, is a tribute to "Lady Day". And often in song, Ms. Wilson reaches back and resurrects a phrase or two that has Billie's vocal signature all over it. Justified opinion has it that Billie Holiday was that definitive vocalist who was equally at home with blues or jazz. Appraise Harold Arlen. He was the "bluesiest" white man I ever knew. His jazz credentials were validated on manuscript paper, as well as everytime he sat down at the piano.

The queen of the supper club-cabaret circuit is supplied with a wealth of material via these recorded numbers. The background of the Hebraic strains from the cantor's son's storehouse of melodies is there; so is the musical distillation of those many, many nights invested in Harlem.

The Arlen tunes performed on this vocal songbook have exceedingly talented men as the daddies of lyrics. Ted Koehler, though generally unheralded, was a truly professional contributor. He was Harold's earliest word man. Johnny Mercer can be classified as the hippest folk writer who ever fit samples of semantics to music. "Yip" Harburg was an all-around giant. His art was incisive; the depths of his love songs unlimited. And there's even a new side of Truman Capote on display here. The novelist-novella writer turned lyricist for a Broadway show. The genius that is Ira Gershwin is also represented.

Again, as per always, William Roy, impervious to the musical cliché that besets an accompanist, is right there to ably support his long time lady lark—and friend. Bless you, Billy.

1

**BLUES IN THE NIGHT**

Harold Arlen-Johnny Mercer  
from *Blues In The Night* (F)

2

Medley: **FUN TO BE FOOLED**

Harold Arlen-Ira Gershwin-E.Y. Harburg  
from *Life Begins at 8:40*

**THIS TIME THE DREAMS ON ME**

Harold Arlen-Johnny Mercer  
from *Blues In The Night* (F)

3

Duet with William Roy

Medley: **BUDS WON'T BUD**

Harold Arlen-E.Y. Harburg  
from *Hurray For What*

**YOU'RE A BUILDER UPPER**

Harold Arlen-Ira Gershwin-E.Y. Harburg  
from *Life Begins at 8:40*

**BETWEEN THE DEVIL  
AND THE DEEP BLUE SEA**

Harold Arlen-Ted Koehler  
from *Rhythmmania*

**AS LONG AS I LIVE**

Harold Arlen-Ted Koehler  
from *Cotton Club Revue*

4

**LAST NIGHT WHEN WE WERE YOUNG**

Harold Arlen-E.Y. Harburg

5

Medley: **ONE FOR MY BABY**

Harold Arlen-Johnny Mercer  
from *The Sky's The Limit* (F)

**THE MAN THAT GOT AWAY**

Harold Arlen-Ira Gershwin  
from *A Star Is Born* (F)

6

**LYDIA THE TATOOD LADY**

Harold Arlen-E.Y. Harburg  
from *At The Circus* (F)

7

Medley: **OUT OF THIS WORLD**

Harold Arlen-Johnny Mercer  
from *Out Of This World*

**THAT OLD BLACK MAGIC**

Harold Arlen-Johnny Mercer  
from *Star Spangled Rhythm* (F)

8

**I'VE GOT THE WORLD ON A STRING**

Harold Arlen-Ted Koehler  
from *The Cotton Club Parade of 1932*

9

Medley: **MOANIN' IN THE MORNIN'**

Harold Arlen-E.Y. Harburg  
from *Hurray For What!*

**DOWN WITH LOVE**

Harold Arlen-E.Y. Harburg  
from *Hurray For What!*

10

**A SLEEPIN' BEE**

Harold Arlen-Truman Capote  
from *House Of Flowers*

11

**IT'S ONLY A PAPER MOON**

Harold Arlen-E.Y. Harburg-Billy Rose  
from *The Great Gatsby*

12

Duet with William Roy  
**PUSH DE BUTTON**

Harold Arlen-E.Y. Harburg  
from *Jamaica*

13

Medley: **I'VE GOT A RIGHT  
TO SING THE BLUES**

Harold Arlen-Ted Koehler  
from *Earl Carroll's Vanities of 1932*

**STORMY WEATHER**

Harold Arlen-Ted Koehler  
from *The Cotton Club Parade of 1932*

**WHEN THE SUN COMES OUT**

Harold Arlen-Ted Koehler

14

**STAY OUT OF MY DREAMS**

Harold Arlen-E.Y. Harburg  
from *Nellie Bly\**

15

Duet with William Roy

Medley: **HURRAY FOR LOVE**

Harold Arlen-Leo Robin  
from *Casbah* (F)

**AC-CENT-TCHU-ATE THE POSITIVE**

Harold Arlen-Johnny Mercer  
from *Here Come the Waves* (F)

16

Medley: **ANYPLACE****I HANG MY HAT IS HOME,  
COME RAIN OR COME SHINE,  
I HAD MYSELF A TRUE LOVE**

Harold Arlen-Johnny Mercer  
from *St. Louis Woman*

\*first performance of this song from an unproduced musical film.

All selections from stage productions as indicated except (F)  
which denotes film.



“Blues In the Night” sets up the sound of this musical melange. Before all the spinning is over you are introduced to a rare collaboration between Arlen and “Yipper.” “Stay Out of My Dreams” has never been recorded before. “Fun to Be Fooled,” from ‘way back in 1934, has Arlen’s signature all over the release. It is coupled here with “This Time the Dream’s On Me” (among my own 15 all-time favorites) culled out of the Warner Bros’ movie, *Blues In The Night*. The results are quite astonishing. Julie is in such control. The medley from *St. Louis Woman* brings out a lot of new life in the score. Harold was in fine fettle with these songs and the quality of Mercer not strained. Some comic relief is front and center as Julie and Billy duet in “Lydia The Tatooned Lady.” Perhaps the most beautiful melodic strains Harold Arlen ever wrote are found in “Last Night When We Were Young.” Julie Wilson takes the haunting notes and the tender words and winds them around your heartstrings.

The Cotton Club shows of the early 30’s provided Arlen with an opportunity to write some of his best songs. “I’ve Got the World On A String” and “Stormy Weather” give credence to my assertion.

Before all is heard and done, Julie sells “The Man That Got Away,” has Billy Roy join in for “Push De Button,” does Harold’s personal favorite “Moanin’ In the Mornin’ ” and gets all the indigo hues out of “I’ve Got a Right to Sing the Blues.”

For Julie Wilson this is an “Arlengthy” endeavor. Be advised many more songs are included (“Buds Won’t Bud” and “When the Sun Comes Out”), to name two.

This is Julie’s fourth album dedicated to the output of great composers (Sondheim, Weill, Porter on previous DRG releases). I tend to think this might be the best of the quartet.

Julie Wilson, singing her heart out and Harold Arlen’s superlative songs, add up to felicitous pairing.

Edward Jablonski, Arlen’s biographer titled his book *Happy With the Blues*. In skilled prose he told of the life of a man, very glad at times, terribly sad at times.

The musical legacy that is Harold Arlen is given honest, unrestrained treatment by Julie Wilson.

—GARY STEVENS

# CABARET DRG

JULIE WILSON  
SINGS

THE HAROLD ARLEN  
SONGBOOK  
WITH WILLIAM ROY

CDSL 5211



THE IMPACT  
disc  
DIGITAL AUDIO

1 BLUES IN THE NIGHT 2 FUN TO BE FOOLED/THIS TIME THE DREAMS ON ME 3 BUDS WON'T  
BUD/YOU'RE A BUILDER UPPER/BETWEEN THE DEVIL AND THE DEEP BLUE SEA/AS LONG  
AS I LIVE 4 LAST NIGHT NIGHT WHEN WE WERE YOUNG 5 ONE FOR MY BABY/THE MAN  
THAT GOT AWAY 6 LYDIA THE TATOOED LADY 7 OUT OF THIS WORLD/THAT OLD BLACK  
MAGIC 8 I'VE GOT THE WORLD ON A STRING 9 MOANIN' IN THE MORNIN'/DOWN WITH  
LOVE 10 SLEEPING BEE 11 IT'S ONLY A PAPER MOON 12 PUSH DE BUTTON 13 I'VE GOT  
A RIGHT TO SING THE BLUES/STORMY WEATHER/WHEN THE SUN COMES OUT  
14 STAY OUT OF MY DREAMS 15 HOORAY FOR LOVE/JAC-CENT'CHU-ATE THE POSITIVE  
16 ANYPLACE I HANG MY HAT IS HOME/COME RAIN OR COME SHINE/I HAD MYSELF  
A TRUE LOVE

ALBUM PRODUCED BY HUGH FORDIN  
(P) 1990 DRG RECORDS INCORPORATED

MADE IN CANADA